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CONCERT IN AID OF THE GERMAN HOSPITAL.

THIS was a most praiseworthy undertaking, and came off with brilliant eclat. The King of Hanover, and many of the nobility, together with almost every artist of distinction in the metropolis, were present, and did not quit the room until the end of the performance. We have not, for many a day, witnessed a more crowded and enthusiastic auditory. The great lion of the concert was M. Ernst, principal musician to the King of Hanover, and the most celebrated violinist now living. M. Ernst had no intention, during his present visit to England, of appearing in public; but two occasions,* in which charity was concerned, induced him to step out of his privacy, and undergo the ordeal of a British audience. His success was, beyond all description, triumphant. M. Ernst proved himself, to all present capable of giving a sound and unprejudiced opinion, the most accomplished living violinist. The difference between him and M. Sivori is as the difference between a poet playing from inward inspiration and a correct self-acting machine. M. Sivori is more generally unattackable as regards the unerringness of his intonation and the certainty of his execution: but in variety and depth of feeling, fullness of tone, daring energy, and in the deliverance of *cantabile* passages, M. Ernst is infinitely his superior. Moreover the latter,

* The other occasion was in aid of the French poor in London, of which an account is inserted in another part of this week's number.

with the utmost ease, masters difficulties which we may fairly pronounce out of the reach of the former,—as was exemplified especially in the *cadenza* to one of his pieces, in which he absolutely multiplied the wonders of M. Sivori by twenty. The first *morceau* executed by M. Ernst was the magnificent dramatic concerto of Spohr, intitled *Scena cantante*. This was a judicious compliment paid to the taste of the many celebrated artists and cultivated amateurs who attended the concert, and proved, beyond a question, the classical bent of the violinist's musical taste. Taking it all in all, we must pronounce this the most entirely inspired and superb performance we ever yet heard from any living violinist whatever. The exquisite poetry of the reading, the masterly boldness of the execution, and the immense variety of the expression, were altogether unprecedented in our remembrance. A more complete triumph could not have been desired by the warmest admirers of M. Ernst;—the applause was tumultuous. After such unequivocal success M. Ernst attacked his second *morceau*, (fantasia on the march and romance from *Otello*, by Ernst,) without a particle of the nervousness, which, at first, slightly affected him, and in the rendering of the most astounding difficulties, as manifested in the variations, and in the utterance of the most exquisite pathos, as displayed in the delicious interpretation of the romance, affecting enough to draw tears from the eyes of a stoic, M. Ernst pronounced himself unhesitatingly without a rival. No singing in the world could surpass the mournful loveliness of his tone in the latter, one of the tenderest

thoughts of Rossini. This and the third *morceau*, "*Thema and variations*" by Mayseder, (op. 8.) which latter completely put into shade any executive feat we ever listened to, drew down such tumults of applause that we veritably thought the audience beside themselves. In the Mayseder piece occurred the cadence of which we have already spoken. The last performance of M. Ernst was his *Carnaval de Venise*, by which M. Sivori has so unjustly profited, without awarding to M. Ernst the proprietorship which is his due.* In this quaint and grotesque fantasy, M. Ernst revelled in all conceivable difficulties, and was rewarded with long and reiterated plaudits. In Mayseder's *air with variations*, M. Ernst was encored, but contented himself on his return to the orchestra with bowing his acknowledgements. We have little space to say any thing of the rest of the concert. The feature of most interest was Miss Dolby's very clever and impassioned interpretation of "*Estelle*," that admirable inspiration of Henry Smart, in which she was accompanied with great tact by M. Moscheles, who conducted the first part of the concert. Mad. Dulcken deserves especial notice for her spirited performance of two movements of Mendelssohn's G minor concerto. The exquisite drollery of Levassor and John Parry were highly relished. The concert began with Auber's pretty and sparkling overture to *Les Diamans de la Couronne*. M. Benedict conducted the second

* M. Sivori has virtually admitted the indefensible nature of his position, first, by deigning no reply to the letters and public statements of M. Ernst, and secondly, by now omitting the *Andante* which usually precedes the air with variations.

part with his never-failing ability, and M. Tolbecque led the band. The other vocalists were the Misses Clara and Sybilla Novello, Birch, Mad. Balfé—Messrs. Balfé, Brizzi, and Beeston. Staudigl was too ill to appear, though his name was first on the list in the cause of his suffering countrymen, and a well spoken apology was made for him by M. Moscheles. Herr Beerhalter displayed a fund of talent in a solo on the *corno bassetto*, which was more wonderful than pleasant. The band was numerous and did its duty efficiently. The whole affair was a credit to all concerned, and in every respect a complete triumph. The performance was not over till half-past five.

ON THE
AUTOGRAPH MSS. OF CHERUBINI,
FROM
THE FRENCH OF M. FETIS.
DIRECTOR OF THE CONSERVATORY OF BRUSSELS.

SECOND ARTICLE.*

[Translated expressly for the "Musical World."]

The management of the opera had confided to Vogel, author of the music of *Le Toison d'Or*, the poem of *Demophon*, by Marmontel; two years had elapsed without the work of the composer being accomplished; the excesses of intemperance to which he habitually abandoned himself, left little hope that he could complete his score. In this state of things Marmontel insisted that his work should be given to Cherubini, who had been introduced to him by one of his friends. A malignant fever caused the death of Vogel on the 28th of June, 1788, and on the 2nd of December, of the same year, the *Demophon* of Cherubini was produced at the opera. It made but little effect, and was received with coldness by the public. The score of this opera is a curious matter of historical interest, if we compare it with that of *Ifigenia*, which Cherubini had brought out at Turin in the beginning of the same year. Melody is redundant in this last score, and among other charming pieces may be particularly noticed a trio of the greatest beauty.

Demophon, on the contrary, offers us dryness in the cantilena, want of interest in the subjects, with many defects of rhythm, inelegant phrases, and what is worse than all, a morbid monotony in the general colour of the work. Even the harmony has nothing *distingué* about it, and it would have been difficult to recognise this weak production as the work of the great pupil of Sarti, who was soon to appear as a great master, if the score of the *Demophon* had not been, by its able instrumentation and voice writing, by the purity of its movements and harmonic successions, the best written work which had appeared in France up to this time.

Whence arose the embarrassment which thus shackled the genius of Cherubini? Doubtless in the exigencies of the French stage, which up to this time were unknown to him, and with

which, as yet, he had not had opportunities of becoming familiar; again by a language ill adapted to music, in which he found not the flowing rhythms of his mother tongue, rhythms so favourable for adaptation to melody. These drawbacks are observable throughout *Demophon*: in these days the talent which is exercised under similar unfavourable circumstances, produces but mediocrity. From time to time we perceive the commencement of a happy melody in this work, such, for example, as the air, *Faut il enfin que je déclare*, and that of *Au plaisir de voir tant de charmes*, &c.; but the detestable verses, so-styled lyrics of Marmontel, soon chase away the melodious perfume which we were about to inhale. Poor Cherubini knew not what to do with these variously formed measures which sometimes compelled him to make his phrases of five bars and sometimes but of three or constrained him to augment the value of musical times, to make two bars of one. The composition of this opera must have been to him a long penance.

During the representation of *Demophon*, a report was spread that Vogel's opera had been finished before his death; the overture was performed twice consecutively at the concerts of the *Loge Olympique*, during the month of February, 1789, with really enthusiastic success, and was announced for performance at the opera.

These circumstances added to the public coldness for Cherubini's *Demophon*, which was soon withdrawn from the stage. Nevertheless that of Vogel was not brought out till 1793, and its success did not answer the expectations which the performances of the overture had given rise to.

The opening of the Italian Theatre, however, in 1789, under the name of the *Opera Bouffon*, furnished to Cherubini an opportunity of showing that his talent, far from decreasing, on the contrary, developed itself in a better light.

The catalogue of his manuscripts shows us what was his fecundity during the years 1789 and 1790. In his office of director of the music at the Italian Opera, he added to most of the operas which were brought out certain original pieces, which excited unanimous transports of admiration from the frequenters of the theatre. We have an irresistible proof of the effects produced by these in the following passage, extracted from *l'Almanach général de tous les spectacles*, for the year 1791, (page 61).

M. Cherubini, already so celebrated while yet at an age when one dreams not of becoming so, has recomposed several pieces of music in most of the Italian operas that we have just cited. He adds often to the music of Paisiello, Sarti, and Cimarosa, morceaux which reanimate the vigour of those great masters. The first composers of Italy pay homage to a genius, whose superiority they acknowledge. He has re-set to music several pieces in the *Italiana in Londra*, such as, in the opinion of the whole world, have never been heard in any theatre. It is to be feared that the excess of his labour, and the fire of his genius, may injure the health of M. Cherubini, which is already tottering.

Besides the grand cantata of Circe, with orchestral accompaniments, composed for the concert of the *Loge Olympique*, eight pieces in the opera of *Margaret d'Anjou*, commenced for the *Theatre des Tuileries*, and not completed, a very beautiful caprice for the pianoforte, and five pieces of church music, Cherubini wrote, during the years 1789 and 1790, twenty airs, with orchestral accompaniments, a duet, a trio, a quartet, and two finales for *La Molinara*, of Paisiello, *La Pastorella Nobile*, *La Grotta di Trofonio*, of the same composer, *I due Geurelli*, of Guglielmi, *I Viaggiatori felici*, of Anfossi, and *L'Italiana in Londra*, of Cimarosa. Amongst these pieces, the charming air of *Lungi dal caro bene*, introduced

in *L'Italiana in Londra*, the trio from the same opera, *Sou tre, sei, nova*, and the quartett of the *Viaggiatori felici*, which begins with the words—"Cara da voi dipende," are imperishable masterpieces.

I remember that I accompanied this last piece at a musical soirée in the house of M. Metternich, whilst he was ambassador at Paris; the agreeable impression it created was so great, that it was called for three times during the evening. The singers were Barilli and his wife, Bianchi, the tenor, and a fourth, whose name escapes me. Cimarosa lost nothing by the companionship of Cherubini, but Anfossi was crushed by it in his *Viaggiatori Felici*. Cherubini continued to add pieces to the Italian operas, until the end of 1792. A very remarkable curiosity presents itself in the catalogue of these pieces, under the date of 1792: a score of sixty-four pages, containing the new music for the quartetto of Don Juan, *Non ti fidar o misera*, is therein included. The sublime work of Mozart was, in fact, in rehearsal at this time; it was not played, because the company of actors was dispersed after the siege and taking of the Tuileries, on the 10th of August, in the same year.

It would not be less interesting to learn the motives which induced Cherubini to recompose one of the most beautiful airs of Mozart, than to compare the works of two great masters on the same subject and the same words.

At the same time that Cherubini wrote all those pieces in a light and elegant style, he composed *Lodoiska*, a large work, in three acts, which was represented at the *Theatre Feydeau*, on the 18th of July, 1791. This opera, the basis of the reputation of its author on the French stage, offers the most perfect contrast of manner and thought with the Italian productions of the same artist. A single piece, the air of Varbel, *Voyez la belle besogne*, recalls the comic style of the time when it was written; the rest is of an energy, such as the genius of Cherubini had at that time given no indication of. A struggle was going on between the comic opera of the *Salle Favart* and that of the *Rue Feydeau*; in this conflict of interests the managers of the two theatres took into their heads the foolish notion of doing each other a mutual injury, by bringing out the same pieces. Kreutzer gave *Paul et Virginie*, at the *Theatre Favart*. Feydeau asked Lesueur for an opera of the same title. Cherubini had his *Lodoiska* brought out at this theatre; and less than a month after they played it at the *Favart*. Kreutzer's *Lodoiska la Caverna*, by Lesueur, obtained a brilliant success at *Feydeau's*, and immediately the directors of the elder theatre called upon Méhul for another *Caverne*, which he hastened to write, but its fate was less happy than the former. M. Berton composed for one of these theatres *Montano and Stephanie*, and in the same year Méhul had played at the other *Ariodant*, which is the same subject, under another title. This quarrel was a disadvantage to the management, and gave rise to observations and comparisons unfavourable to the appreciation of the talent of the artists. These comparisons began with the two *Lodoiskas*. It has been seen, by the passage I have repeated, that the reputation of a musician of the highest order had been given to Cherubini, during his sojourn in France, which is the reason why his productions have always been received there with respect, even when the success of his operas did not answer his expectations, which was generally the case. From causes which I shall explain presently, he never knew well how to select the pieces to which he wrote music. The book of *Lodoiska*, of which we are now speaking, is a childish work, whether we consider the plot itself, or the manner of writing it out. Whatever may be the merit of the music of an opera, the work of a musician can never succeed in

* The first article appeared in No. 25.

France. *Lodoiska*, protected by the name of Cherubini, did not sink into oblivion; but the representations were cold, and not productive.

At the *Theatre Favart*, on the contrary, the success of Kreutzer's *Lodoiska* was complete. Certain pieces, with an easy melody, such as the romance *La douce clarté de l'Aurore*, and, above all, the *Overture*, and the *Marche des Tartares*, having become popular, relieved the situations of the piece, which, although it is not good, is at least more reasonable than the book to which Cherubini composed the music. No one thought of putting Kreutzer and this illustrious master in comparison as musicians; but, with the exception of a few artists, every body owned that they preferred the opera of the former to that of the latter.

We will examine whether, for this preference, there was no other reason than the inequality of the libretti? And here a question presents itself, which has often been a matter of controversy between the friends and detractors of Cherubini. The admiration of some persons was unlimited; others only granted to the author of *Lodoiska* the knowledge of which they were no judges, but refused him any genius. At the time when these disputes began, the Italian compositions of the master were only known to a very small number of musicians, and the merits of the French operas of the celebrated composer were alone discussed, but so violently, that I remember to have heard, in the dressing-room of the *Opera Comique*, a challenge given on the subject.

In *Lodoiska* are manifested the qualities and defects which compose the character of Cherubini's theatrical music. Those who have denied him dramatic genius were certainly in error, for in many parts of his work this quality shows itself in the highest degree. But what he really failed in was what I may style the instinct of scenic effect. We must not confound these two things, which might, at the first aspect, be thought identical. Dramatic sentiment is the faculty of expressing feelings and passions by true accents, and of giving to the various situations in an opera that colouring which suits them. Scenic instinct consists in a sort of spirit of detail, in a presentiment of effect, as well as in a knowledge of the proportions of the pieces, and a suitable development of ideas. Many great composers have been wanting in this instinct; with others it is very strong. In France, Gretry, Dalayrac, Boieldieu, and M. Auber, owe to this faculty their greatest triumph. This faculty did not exist in Cherubini; and this is why he never could form an opinion of the chances of success, by reading a piece to which he was to write the music; with the exception of *Medee* and the *Deux Journées*, the books to which he has composed music are the worst of the times in which they were represented; whence comes it that, having often imbued himself with his subject, he found the expression of it ordinarily strong, but represented not the duration of his development with regard to the march of the action. He is generally lengthy, which makes him appear cold, although he has great fire in his first idea: thus, in the quartett which commences the finale of the second act of *Lodoiska*, all the subjects are well conceived; with respect to the situation, the ideas are new for the time when the work appeared, and the instrumentation and the working of the subjects worthy of so great a musician; but the interest is lively—the situation is pressing; by being prolonged it cannot but be weakened. When once in a train for the development of his ideas, Cherubini no longer occupied himself with the length of the scene; it seemed to him that the public ought, like himself, to feel the necessity of having a complete piece. It is to this cause we must attribute the coldness which has always been remarked in the effect of this scene

at the theatre, whilst it excites admiration at the pianoforte. The operas of Cherubini are replete with similar instances, and hence has arisen the opinion that he had no dramatic genius, although he has written many pieces where the sentiment of the drama is strongly expressed.

What I have just said with respect to *Lodoiska*, is applicable to *Elisa ou le Mont St. Bernard*, an opera in two acts, played at the *Theatre Feydeau* in 1794; to *Medee*, in three acts, produced in 1797; to *Anacreon*, played at the *Opera* in 1803; to the *Abencerrages*, a grand opera, in 1813; finally, to *Ali Baba*, an astonishing production of the old age of the great composer. In all these works a strong musical conception—a genius powerful in harmony—and profound dramatic intentions, shine; but these eminent qualities are often balanced by a weak instinct in scenic effect.

Medee was for Cherubini one of his greatest triumphs as a dramatic composer. In this work there certainly exists prosyness, which spoils the dramatic effect, as in the air of *Creon*, repeated *usque ad nauseam* to these verses:—

"C'est à vous a trembler, femme impie et barbare!
Créon, de vos forfaits, arrêtera le cours,
Fremissez des tourments que l'enfer vous prépare:
Ce jour sera le dernier de vos jours."

But this fault is made up for by noble and touching melodies, such as the air *Eloigne pour jamais d'une épouse cruelle*; and, above all, by that of *Medee*.—"Vous voyez de vos fils la mere infortunée;" by the fine scene in the temple, in the second act; and by the energy of the two duets of *Medee* and *Jason*. With respect to the effects of instrumentation and the merit of the working, Cherubini shews himself so much superior, that the first rank amongst the then existing composers could not be refused him, by those, even, who had more sympathy for less powerful music, and which could be more easily understood.

By a singularity of which I never could obtain a satisfactory explanation, he wrote this opera too high for all the voices, and especially for the women's voices. This fault rendered the part of *Medee* so fatiguing that the beautiful voice, and fiery organization of Mad. Scio, could not resist it; and, perhaps, this part was the first cause of a disease of the chest which led her to the tomb, while yet young, and in the prime of her talent.

About fifteen months after *Medee*, Cherubini gave at the same theatre *L'Hotelier Portugaise*, a detestable piece, which was not even saved from oblivion, by an overture too good for such a work, and an excellent trio. The public would not tolerate even a first representation, but the overture, and the trio, have since acquired great celebrity.

In the year 1799, Cherubini seemed to wish to rest himself, by a kind of musical debauch, from the serious style of operas that he had hitherto written for the French stage, by composing two small works of a much lighter character. The first of them entitled *La Punition*, was produced at the *Theatre Feydeau*, on the 23rd of February, and was not successful. *La Prisonniere*, another comic opera in one act, of which Boieldieu had written the greater part, had a better fate: this work was played at the *Theatre Montansier*, on the 12th of September of the same year. These two operas, and also two odes to *Anacreon* set to the Greek text, are the only fruits of our author's pen in the year 1799. The catalogue which mentions these two last pieces, points them out as unique copies. They were composed at the request of Gail, and published in his collection of odes to *Anacreon*, translated into French with the Greek text &c. (Paris, 1799, 1 vol. in 4to.)

The most remarkable year of the dramatic career of Cherubini in France, was that of 1800; for he brought out on the 16th of January at the

Theatre Feydeau, his *Deux Journées*, the only one of his works which obtained an unequivocal and popular success. A subject the more interesting as it bore some analogy with the recent times of recklessness and terror, a well written piece, and let us add, a better feeling of dramatic effect, than in the other productions of the composer, were the cause of this success.

Flowing melodies, although noble and penetrating, a powerful dramatic character, original forms, and a new and piquante harmony, were the qualities which so powerfully contributed to the success of the *Deux Journées*, and which served to advance the cause of his admirers. The talent of its interpreter also was worthy of so fine a work. Juliet in the part of the water carrier, appeared as a comedian full of spirit and nature; and Mad. Scio was admirable both as singer and actress in that of *Constance*: again a chorus superior to what had hitherto been heard in Paris, and an excellent band, full of enthusiasm for the work that it executed, all seemed to combine for the production of a more perfect general effect than had as yet been seen on the stage of the *Opera Comique*. When the two theatres consecrated to opera, reunited themselves at the *Salle de la Rue Feydeau* in 1801, it was by the *Deux Journées* that the inauguration of this reunion was made. Cherubini had written for this occasion, the new *moreau d'ensemble* in the second act, indicated in the catalogue under No. 126, which begins, if my memory fail me not, with the words: *Ah! mon frere, je t'en supplie, &c.* This piece gave a greater degree of spirit to the situation. Public enthusiasm was at this time as great as on the first representation. Since then the *Deux Journées* has been played some hundred of times; I have seen several revivals of it, and always with success, although the execution of it has greatly degenerated since the death of Mad. Scio. It seemed to me as though it were not the same work, on the occasion of its last performance at the *Opera Comique*, and that the frequenters of this theatre do not understand Cherubini; no one, now-a-days, possesses the tradition, so to speak of his powerful and passionate music: among the actors there is no fit talent for the principal parts of this opera; again, the playgoers, especially those of the *Opera Comique*, know nothing of the art, but those phrases which are familiar to them, and comprehend nothing which they are not accustomed to. The greater part of the revivals which I have witnessed, have been from this cause, outrages on the memory of their author.

In a month after the first performance of the *Deux Journées*, Cherubini gave (in company with Mchul), *Epicure*, a three act opera, at the *Theatre Favart*. The association of these two great artists, seemed to promise a *chef d'œuvre*, and a brilliant success; but the piece being cold, without incident, and very tiresome, it fell to the ground. Mchul, under the influence of so undramatic a libretto, gave himself up for lost; but Cherubini wrote, for it, a delicious duet, *Du tourment cruel que jendure* which has survived the rest.

After *Epicure*, during three years, the illustrious composer wrote no dramatic work. In a future article I shall explain the cause of this silence, and also what was the cause of the new turn he gave to his imagination some years afterwards.

THE FALL OF BABYLON.

An admirable performance of Spohr's *Fall of Babylon*, on Friday evening in last week, afforded us a fair opportunity of settling our opinion with respect to its merits. It is unquestionably a fine work, but must, in our judgment, rank below the *Crucifixion* of the same composer. But,

while admitting its inferiority to the greatest work that has emanated from its author's hand, we cannot perceive the force of the objection which, for the last few days, it has been the fashion to urge against it,—namely, that “it is not church music.” If by this is meant that the music of the *Fall of Babylon* is not in the style of that which alone is strictly and practically known as church music, there can be no more difficulty in conceding the truth of the charge than there ought to be in perceiving that the dissimilarity is intentional. It was not intended to be church music. The whole structure of text justifies Spohr's mode of treating it,—namely, as a *sacred drama*, founded wholly on an historical portion of Scripture. The proper course for the objectors would have been to prove that Spohr has either generally treated his subject with a levity unbecoming its sacred character, or has, in certain and distinct portions of it, violated dramatic truth—(which phrase we use in a far more extended than its *theatrical* sense)—neither of which demonstrations has been attempted. But, as we believe the word “oratorio”—the meaning of which term we imagine it extremely difficult to limit—misleads many people with vague and uncertain notions of musical character, we think the matter worth a brief discussion. In the first place, whenever sacred music, or an oratorio, is mentioned, we are apt at once mentally to refer to the music of Handel as the standard, and to insist that all other composers shall write sacred music in his style. This occurs, partly because the ponderous and magnificent style of Handel is, without question, more capable than any other of awakening ideas of the sublime, and partly because we have, for more than a century, been accustomed to its association with them. But we must not neglect to remark that this peculiar fitness to sacred purposes which we recognise in the music of Handel arose more from natural necessity than from any desire on his part to travel out of his usual path for the peculiar illustration of a peculiar text. In other words, Handel's style, under all circumstances, for oratorios, for operas, for instrumental pieces, was one and the same. We must, then, take this very fertile source of miscalculation into account, and concede to Spohr that he can no more *help* the peculiar style which distinguishes him than could Handel. The truth is, that no composer has thought it necessary to step out of his habitual style when producing an oratorio—(we even go the length of denying the possibility of such a change)—but that all, in treating a sacred text, have uniformly drawn a strong distinction betwixt those portions which are merely historical and narrative, and those which either are evidently and directly of divine inspiration, or take the form of prayer to, or praise of, the Deity—expressing the one *dramatically*, though of course with a somewhat sobered tone of effect, but simply *accompanying* the other with music, of which the metaphysical grandeur should be, so far as human arts permits, worthy of its theme. Thus no one could think of designating the descriptive, or purely *terrestrial*, portion of Haydn's *Creation*, church music, in the strict sense of the term; since only those passages which distinctly announce the sentiment of adoration partake in any degree of the sublime. From the oratorios of Handel himself, many such instances might be adduced, but we content ourselves with referring only to a point or two in *Judas Maccabeus*. For instance, the chorusses “Hear us, O Lord,” and the final “Hallelujah,” are unquestionably church music; but the song “Sound an alarm,” and the subsequent chorus “We hear,” cannot be so termed—they are simply dramatic compositions of the very highest order. Indeed, in the celebrated march in this oratorio Handel appears to be striving to forego his innately ponderous style

in favour of one more suited to the dramatic necessity of the occasion. In Beethoven's *Mount of Olives* we find the same principle even more pointedly exemplified. In one piece the contrast of the simple dramatic with the purely ecclesiastical style is remarkable. We refer to the opening *aria* for the tenor. So long as the text speaks only of the physical sufferings of the Saviour in his character of man, the music is merely, but intensely, dramatic; but the instant supplication becomes the poet's theme—at the words “Father, lowly bends before thee”—the first character of the music is changed for one purely devotional. Again, in the same oratorio, we instantly recognise in the grand recitative of the angels, “Thus wills Jehovah,” all that sublimity of character which we habitually attribute to church music; but the trio, “My soul with rage and fury,” and the chorus of soldiers, “He came towards this mountain,” partake nothing of this character. They are grand, impressive, and truthfully dramatic, if you will; but they have not the remotest reference to the metaphysical or the divine. We take no note of masses, anthems, and the like, since they are intended for the service of the church, and therefore, to be worthy, must possess the utmost solemnity of character: we speak only of oratorios—or rather of such of them as unfold an admixture of the manifestly narrative with the manifestly inspired—of earthly passions with divine omnipotence—and contend that that method of treatment, that distinction of their portions, is alone just, which has been practised by all the great writers, and by Spohr among the rest. We have indulged in this little discussion purely with the view of helping our readers to the formation of some accurate standard of criticism in such matters, and of sparing them the future confusion of works intended for the service of the church, with those merely designed to illustrate the historical portions of Scripture. A careful comparison of the *libretto*—so to speak—of the *Fall of Babylon*, with the music adapted to it, will, we hope, convince all unprejudiced persons that Spohr has produced a work which, though inferior to his *Crucifixion*, is a noble effort of genius, and, except one obviously weak point—the handwriting on the wall—a perfect fulfilment of everything required by the text.

The oratorio was, in the main, admirably performed, the only drawback being that some of the *soli* parts might have been more efficiently sustained. The orchestra was magnificent, and we never remember to have heard chorus singing more perfect in every respect.

But what were the public about? or, rather, what were the promoters of the concert about, that they did not previously make it more public? We have heard several amateurs and professors of distinction complain that they knew of the occurrence merely through its notice in the morning papers of the following day; and if such be the general complaint, we wonder not that the greatest musician of Europe should have the mortification of directing one of his finest works in the presence of less than three hundred persons. We trust this is the true explanation of the matter; for, otherwise, there is a stain on the musical taste of the London public which scarcely any time can efface.

REVIEW.

“Introduction, Air, and Variations, for the Violin”—DAVID N. FISHER, Op. 1.—Coventry & Hollier.

A fantasia, which, though it may not display any essentially novel points, is exceedingly well written for the instrument.

For the Introduction we cannot say much; the first nine bars, in D minor, might, with advantage, be omitted, having no kind of connection with any other part of the work. The air, in D major, is pretty, and the variations, if not very new, are brilliant and effective—especially the finale, in arpeggios. Considered as Op. 1, we must admit this to be a decidedly promising performance,—and we trust this will excite Mr. Fisher to set to work on Op. 2. without delay.

“Domestic Music for the Wealthy,” in Eighteen Letters—H. J. BANISTER—Author.

These admirable and well intentioned letters are already too well known to the readers of the *Musical World* to require from us any detailed account. We are glad that Mr. Banister has thought proper to publish them in a connected form, and we trust that no one member of the profession, whose cause Mr. Banister so ably, so zealously, and so eloquently advocates, will be long without enriching his library with a copy. They are neatly brought out, in octavo, with clear and legible type,—and their price is One Shilling. A shilling could hardly be better laid out.

A few notes to some of the letters have been added by Mr. Banister, increasing the value of the work.

Musical Intelligence.

Metropolitan.

CONCERT OF M. SIVORI.

The third concert of this eminent violinist attracted a very numerous and respectable auditory, on Wednesday se'night, to the Hanover-square Rooms. M. Sivori performed a movement from his second concerto, which met with such distinguished success at the Philharmonic—a *rifacimento*, for the fourth string, on the prayer from Rossini's *Moise*, a portion of De Beriot's celebrated *concerto la Russe*—and some variations on Paisiello's popular air, “*Nel cor piu*,” stated in the bills to be the composition of Paganini. The applause was unanimous and vociferous to all these pieces, but, we must confess, that we vastly preferred M. Sivori's performance of his own *concerto*, and that of De Beriot, to the two other *morceaux*, which displayed less of really skilful playing than showy frivolities; astonishing, no doubt, to such as did not understand the secret of their execution, but presenting very slight interest to the amateur of the violin. However we are delighted to pay our tribute to the fine talent, so manifestly displayed by M. Sivori; a talent so undoubted, as to place him in the first rank

of living violinists; which, however, makes us the more wonder at the silence with which he receives the singularly equivocal accusation made against him by his celebrated competitor Ernst. This silence is unworthy of M. Sivori, and such of his friends as have recommended him thereto have been sadly at fault in their recommendation. M. Ernst accuses M. Sivori of what, at the mildest, must be termed piracy; and M. Sivori says not a word, either in refutation or extenuation of that of which he is accused. This is hardly what we ought to expect from one accomplished artist to another, and leaves, in our mind, an impression any thing but favourable to M. Sivori. This is the more disagreeable to us, as we openly profess ourselves friends and admirers of both parties; and though we must confess a preference for the style and execution of M. Ernst, whom we look upon as the greatest violinist since Paganini, yet we have so lofty an opinion of the abilities of M. Sivori, that we are painfully jealous of his good name. We trust these ugly suspicions will, ere long, however, be cleared up; and, when that happens, none will be more forward than ourselves to congratulate M. Sivori. The programme on Wednesday was enriched by the admirable singing of Madame Albertazzi, Miss Birch, and Signor Staudigl, and the exquisite drollery of the French John Parry, M. Levassor. A new tenor, Mr. Beeston, made a favourable impression in a song by Donizetti. There was a capital orchestra.

MISS D. FARMER AND MR. J. GEAR'S CONCERT.

We have received the following notice from a correspondent:—

An evening concert was given on Friday, the 7th instant, in the great room of the Princess's Theatre, by Miss Dinah Farmer and Mr. J. Gear. The lady is a member of a numerous family, deriving aid from her talents as a pianist, which were very successfully exerted on this occasion. The entertainment was copious to profusion, no less than twenty-five pieces being set down in the programme. Among the more remarkable performances may be noticed—"Rage thou angry Storm," by Mr. Jones, which was excellent, in spite of Staudigl. "Robin Gray," and "Prince Charlie," by Miss Rainforth, who was all herself, and more need not be said. Signor Giubilei gave us "Senza tanti complimenti" with Miss Bassano, and evinced an obliging disposition by disguising and manfully singing through a too evident hoarseness, which would have caused absenteeism in many others. Miss Emma Lucombe gave "Casta Diva," and afterwards sang Lee's "Shepherd Maid" very nicely. The beneficeaire

herself performed some variations by Bertini, on the opening choral air of "Norma," and subsequently joined in a trio of Reissiger, Messrs. Willy and Phillips taking the violin and violoncello parts. Miss Farmer's playing was characterised by much brilliancy and precision, and the selection of music was creditable to her taste and judgment. John Parry was as amusing as usual in his "Sleeping Beauty;" and solos on the flute and concertina were respectively played by Mr. Richardson and Signor Regondi. Miss J. Farmer, a younger sister of the pianist, sang "The deep, deep sea" in a voice which, with time and cultivation, may ripen into a fine contralto. The room was crowded in every part.

MR. PATEY'S CONCERT.

Though Mr. Patey neglected to favour us with admissions for his concert, which took place at the London Tavern, on Monday night, we cannot forbear recording the decided success which rewarded the efforts of this old and eminent member of the Academy. Mr. Patey was one of the first pupils of that institution,—an institution to which, for the last ten years, we have been fast friends, though we have not been over and above well treated by its authorities, or indeed by any of its constituent parts. *N'impor'e*—we do not carry injuries long in our remembrance; and though neglect is the deepest of injuries, we can even swallow neglect, for the sake of advancing the interests of art. Let us swallow, then, our ill treatment, and proceed, in a few words, to celebrate the merits of Mr. Charles Patey, Professor of the Violin at the Royal Academy of Music. *Bref*:—Our opinion of Mr. Patey amounts to this, that he has perhaps more real music in him than any violinist educated in the Academy. We consider, indeed, that he has a decided genius for music—a rarer thing than is generally imagined—and had his industry equalled his natural ability, he would, at this time, have ranked among the lions of the day. As it is, Mr. Patey is a good healthy violinist, with a dashing, unaffected style, which we should be glad to see adopted by many who hold a higher place in public estimation. He performed a concerto in A minor, of Rode, and an air by De Beriot, in both of which he displayed a complete command of the instrument, and a pure, unadulterated musical conception, which always gives us pleasure. He was loudly and unanimously applauded. The next interesting feature of the concert was Mr. W. Dorrell's masterly performance of Hummel's *Le Retour à Londres*, a composition always pleasant in efficient hands. This was also universally and deservedly applauded. The vocalists were Miss Birch, Miss Rainforth, the Misses Williams, Mrs. C. Harper,

and Miss Messent; Mr. J. Bennett, Mr. Stretton, Mr. Calkin, and the inimitable John Parry, who was encored as usual. Baumann and Richardson performed solos. F. Cramer led, and Mr. L. Lavenu conducted. Staudigl was to have sung, but was prevented by indisposition. Miss Birch was particularly happy in Aspull's very pretty serenade, "Light of my Soul," and Miss Rainforth, in "When the Bee sucks," was perfection. The room was crowded.

MR. WHITE'S IRISH MINSTRELSY.

Mr. White entertained his friends on Monday night, at the Hanover-square Rooms, with a very interesting lecture, followed by a miscellaneous concert. The vocalists were, Miss Dolby, Miss Groom, Miss Flower, and Miss Cubitt; Mr. White, Mr. Giubilei, and Mr. John Parry. Miss Dolby was very happy in "My dear Irish Boy," and a new ballad, by Mr. White, "Love's secret," in which she was encored. Miss Flower gave Haydn's "My Mother bids me bind my Hair" most charmingly, and Miss Cubitt and Miss Groom sang "Go where Glory waits thee" very sweetly. Mr. John Parry was, as usual, inimitable. A sonata, for piano and horn, by Beethoven, was admirably played by Messrs. Wylde and Jarrett, and greatly applauded. A trio, for piano, harp, and horn, Messrs. Wylde, J. Wylde, and Jarrett, also won merited applause. Master Blagrove, in "The last Rose of Summer," which he executed with great taste on the concertina, was encored. Mr. J. Wylde, in a harp fantasia, greatly distinguished himself; and M. Saynor, in a flute solo, was very effective. The concert was given under high patronage.

CORRESPONDENCE.

To the Editor of the "Musical World."

SIR,—I am very glad, in company, no doubt, with many others, to see the Prospectus of the Handel Society in your last number. One thing, however, does surprise me,—the limitation of means which the Society proposes to itself. With the £1000 per annum to be subscribed, I imagine the Society will not be able to produce more than two of Handel's Oratorios, or Operas, and reckoning that the collection will ultimately amount to sixty volumes, at least a period of thirty years will elapse before the set can be completed; by which time, according to experience, the present generation will have passed away.

Let the members consider what can be done with five thousand subscribers, and I think the advantage will be at once apparent; it may also, I think, be reasonably expected that the number of members would soon amount to many times one thousand. Look at the success of the Art Unions of London. Surely the production of Handel's works, in such a form, will meet equal encouragement. At all events, a quarter of a century need not be devoted to this object. Pray let us have your opinion on the matter.

and you will oblige many who, like myself, will zealously support the Society.

I write in haste, merely to do the cause as much good as possible. If there be any good reason for this law of the Society, perhaps you will let us know. I, for one, am only anxious that the thing should be accomplished as well as possible. I have the honour to be,

Mr. Editor,
Your constant reader,
G. F. H.

THE RESPONSES IN DURHAM CATHEDRAL.

To the Editor of the "Musical World."

Sir,—The Responses, as performed in Durham Cathedral, have attained to some celebrity, being introduced into several other choirs in different parts of the kingdom.

A further improvement has recently been effected, consisting of a variation in the cadence adapted to the "Amen" in the three last Prayers—the General Thanksgiving—the Prayer of Saint Chrysostom, and the Grace of our Lord, in the Morning and Evening Services. The two first of these cadences are performed upon the chord of the sixth to the subdominant, followed by the chord of the dominant with a minor seventh, and ending with the chord of the tonic or key-note. The last is what is technically called the plagal cadence, which is peculiar to church music, being the common chord of the fifth below the key-note, concluding with that of the key-note itself.

The effect of this noble cadence is pronounced by all competent judges to be truly majestic, and an improvement worthy of being imitated by others.

I ought, perhaps, to apologise for bringing forward a subject, which may be thought by some to be unsuited to your columns; but your well known anxiety to furnish information respecting all musical improvements, whether lay or ecclesiastical, and the interest taken by many of your readers in matters connected with our cathedrals, have induced me to draw your attention to the subject.

The emphatical term "Amen" was employed by the Hebrews in their congregational services, as appears by Deut. xxvii. 14—26. It was adopted also, in the public worship of the primitive Christian churches, as is clearly proved by that passage, 1st Cor. xiv. 16., where the eucharistic solemnity is evidently described, and it was continued in succeeding times. Jerome informs us that, in his time, the united Amen of the people sounded like the fall of water, or the noise of thunder. I can well conceive a similar effect to be produced by the cadence above-mentioned, in the hands of a skilful and well-conducted choir, sufficiently numerous, and attending carefully to the rules of the crescendo and diminuendo.

Another object, not to be overlooked, is that of sustaining the interest of the service to its close. Too many persons either leave the church altogether, or cease to attend to the service, after the anthem is concluded. But, by this arrangement, they are induced to remain, and feel themselves constrained to give their unrelaxed attention to what follows; and it is to be hoped that they leave the church with devout impressions, while the solemn "Amen" is still sounding in their ears, and strikes the chord, which vibrates in their hearts with a joyful "Hallelujah" and "Praise be unto God."

I am of opinion that the power of music in our religious services, as advancing the moral and spiritual renovation of man, has never yet been duly appreciated, that that noble science has to be employed as an instrument to accomplish great things in the hands of the Almighty,

and, in particular, that the compositions of our great cathedral masters will be found to contain in them the elements of a pure and angelic devotion, worthy of the solemn service of the Most High. They have been laid aside in compliance with the vitiated taste of a modern public, ever craving for novelty, delighting in the showy, trashy productions, which please on the instant, but discover innumerable faults on a closer inspection, and are then discarded to make room for others, as worthless as themselves. This system loudly calls for amendment. The taste of the public must be corrected. They must be taught to admire that only which is deserving of admiration. They must be taught that true pleasure, in this department as well as others, must be the result of patient attention, and studious consideration. That no productions will ultimately please, except such as will bear investigation, and improve upon acquaintance—such as have true merit, not only as musical compositions, but also in their just adaptation to the purpose intended, viz.—the exercise of devotion, and the elevation of our thoughts towards Him, who is the object of our solemn worship.

The church should not be turned into a theatre or opera house, for the display of the artist's abilities, whether as a composer or a performer.

It has often struck me that the naves of our cathedrals might be rendered available for divine service, by placing in them a second choir, which should be accompanied by the organ, and perform their parts simultaneously with that at present engaged; one anthem, one chant, &c. &c., serving for both congregations, with two ministers to conduct the service. All danger of confusion might be avoided, by placing a screen of glass or other materials on each side of the organ, and signals might be established to communicate with the precentors or conductors of the two choirs respectively. What a sublime effect would thus be produced by the union of such a body of sound in these vast and majestic edifices. And, especially, by the pealing of the loud "Amen," with the plagal cadence, already described, through their lofty arches and long drawn aisles! How would it raise the wrapt soul to the regions of unsullied bliss, and elevate the mind to the contemplation of divine things.

I am, Sir, yours, &c.

A LOVER OF CATHEDRAL MUSIC.

Durham, July 15, 1843.

Miscellaneous.

HER MAJESTY visits the Italian Opera to-night in state. Every box and stall have been taken long since, and the evening is expected to be one of the most exciting in the annals of the opera.

MR. WILSON.—Owing to a severe domestic affliction, (the death of a son), this gentleman's usual entertainment, which was to have taken place yesterday morning, at the Hanover-square Rooms, is postponed.

PHILHARMONIC.—It is said, that, instead of profiting by Her Majesty's visit to the Philharmonic concert on the 10th inst., the society sustained a considerable loss; owing, we are sure, to the lack of publicity given to the queen's gracious intentions.

BENEDICT'S BENEFIT.—At this enormous performance which attracted one of the fullest audiences ever crammed into the walls of Covent-garden Theatre, we had the gratification to bear witness to two novelties, viz.—the *Cinderella* of Mrs. Alfred Shaw, and the *Norma* of Miss C. Novello, both of which, in our opinion, were any thing but what they should be. We also heard Staudigl in *Bertram*, and in the *Robert* of Meyerbeer, and were delighted beyond all things;—the perfection of the singing, which puts that of Levasseur completely in the shade, redeemed the dullness of the music. A farce exhibiting Messrs. Harley and Cooper, next followed—and a miscellaneous concert, in which the most interesting feature was a duet for piano and violin, between Benedict and Sivioli, on themes from the *Somnambula*, executed on both hands in the most finished style of excellence, and rapturously applauded. There were many other interesting points in the concert which we have not time to notice. We trust that Mr. Benedict will, by this means have, in some degree, made up for his past losses at Covent-garden Theatre.

MONPOUS' posthumous opera, *Lambert Simnel*, finished by Adolph Adam, is in rehearsal at the *Opera Comique*.

MRS. BISHOP is at Milan, about to make her debut at *La Scala*.

TAMBURINI and IVANOFF are at Marseilles.

ABBEY GLEE CLUB.—This society had a meeting on Saturday evening, when several glees were sung by Messrs. Barnby, Howe, Williamson, Hill, Allen, &c. The prize of six guineas given by — Dixon, Esq., for the best composition was, after due examination by the umpires, Messrs. Horsley, Turle, and Walmisley, awarded to Mr. James Howe, the president. Mr. Dixon, in presenting the prize, said he had received so much pleasure from the efforts of the candidates, that he would give another prize of six guineas, the words for which should be presented without delay. This announcement was received with applause by a very numerous meeting.

HACKNEY.—A musical *soirée* was given at the Assembly Rooms by Miss Alicia Nunn, who was the only performer.

THALBERG.—This distinguished pianist arrived in Town on Tuesday. He has scarcely yet recovered from his indisposition.

HEREFORD FESTIVAL.—The vocalists engaged for the ensuing musical festival at Hereford, are Clara and Sabilla Novello, Anne and Martha Williams, Maria Billington Hawes, John William Hobbs—Shoubridge, John Orlando Parry, William Machin, and Henry Phillips.

THEATRICAL RUMOURS.—We have heard several persons named as likely to wield the sceptre at the winter theatres next season, but we believe nothing as yet has been finally settled. That Madame Vestris has taken Covent-garden, is not correct; that Fitzball, backed by Mr. Beale of the firm of Cramer and Co., is anxious to have a shy at it, is correct; that Harley and Cooper have taken Drury-lane, is not correct, but that Bunn is after it, or rather that the committee, appear to be anxious that the house should be opened, and that Bunn being a bold man, they, the committee, may probably appoint him major domo, is correct.

It was to the society of *Female Musicians*, and not to the Royal Society of Musicians, that Mrs. W. Seguin presented 30*l.* collected in pence.

MONS. LEVASSOR.—We beg to call the attention of our readers to the benefit of this admirable comic actor and singer, which will take place on Monday night at the St. James's-street Theatre, the scene of the French plays. A various and interesting entertainment is provided. The performance will consist of *La Sœur de Jocrisse*, *La nuit aux soufflets*, and *Indiana et Charlemagne*, in each of which M. Levassor enacts the principal part, and in each of which he is celebrated. M. Levassor will, moreover, sing two of his most popular *chansonnettes*. Every lover of rich comic humour, and every friend to great merit, combined with remarkable unassumingness, should attend on Monday night.

MADAME FRYER DELLA LENA gave a morning concert on Monday, in the concert room of the Princess's Theatre. The vocalists were Miss Bassano, who sang an air by Donizetti, better by much than it deserved—Staudigl, Brizzi, W. Seguin, Stretton, &c. Mr. Joseph Calkin made his debut in public very successfully, and sang a poor song by Mercadante with much energy and taste. Mr. Baumann interpreted an extraordinary fantasia on the bassoon—Signor Puzzi an extraordinary fantasia on the horn, and Mr. Cohan an extraordinary fantasia on the piano. The concert went off with spirit, and was tolerably well attended.

SIGNOR GANDINI's concert took place on Monday, in the Hanover-square Rooms.

MADAME BALFE's *matinée musicale* came off yesterday at the residence of Madame de Salis, with great brilliancy.

SACCHINI's *Edipe a Colonne* has been produced in Paris, with success, at the Grand Opera.

STAUDIGL leaves England on Saturday.

BALFE's *Puits d'amour* has been withdrawn, and has given place to an opera called *Les Cabales*.

DR. SPOHR is expected in Paris, to conduct a performance of his *Fall of Babylon*.

ROSSINI's *L'Italiana* is preparing for the French stage, translated into French.

The performances to-night, at the Opera, are *Il Barbiere*, and the ballet *Ondine*, in which Fanny Ellsler, Cerito, and Perrot will perform.

DR. SPOHR attended a musical meeting of the Society of British Musicians this morning.—Particulars in our next.

M. FETIS is employed on a history of music.

MRS. WOOD.—This celebrated vocalist, after her very short connection with the Roman Catholics, has again returned to her husband and the protestant faith. On Sunday last Mr. and Mrs. Wood took part in the musical performance at Chapelthorpe Chapel, and Mrs. Wood has, we understand, undertaken to preside regularly at the new organ, which has just been built for that place of worship, by Mr. Booth of Wakefield, Leeds.

BERLIN, JULY 2.—Spohr's *Faust* has been produced here with very great success, after many careful rehearsals, under the direction of Herr Meyerbeer.

LINES ON HEARING SIVORI, JULY 12, 1843.

When the Wizard Paganini was number'd with the dead,
And that very soul of music, his tuneful spirit, fled,
Ah! whither did it wander on wings of light? and where
Barried the meteor-spirit? In ocean, heaven, or air?
No, no! It could not sever from its own harmonious sphere,
It chose for its Elysium the violin so dear!
There sweetly it reposes, though woke by mystic spell,
For on Sivori the mantle of inspiration fell:
And with a single flourish of the fairy wand, his bow,
He bids, whene'er he wills it, the witching numbers flow.
Sivori, thou enchanter! how vondrous that small hand
To rule the realm of passion with such absolute command!
By thy dark eye's wild flashing, thou know'st full well with whom
Thou hold'st communion—whose rapt soul thou callest from the tomb!
Thou sorcerer, thou master of every magic strain,
The Wizard Paganini in thee is heard again!
Again he charms and moves us as once in by-gone years,
Again we dream we're listening to the music of the spheres,
One moment fired to rapture, the next dissolved in tears!

ELEANOR DARBY.

WORKS RECEIVED FOR REVIEW.

"Sacred Music from the Old Composers."—
"Four Exercises," by Carlo Minasi.

Notice to Correspondents.

MR. BURNS is sincerely thanked. We readily accept his polite offer, and will defer the notice as he wishes.

SIGNOR MARCUS is inadmissible. The reasons are self-evident.

MISS WILDOOSE.—The tickets did not reach us till Monday morning.

MR. HULLAH.—The account of the grand meeting of this gentleman's classes was omitted for lack of space. It is now too late to be of any interest.

MR. BIANCHI TAYLOR's glees have not come to hand.

Advertisements.



HER MAJESTY'S THEATRE.

BY COMMAND OF HER MAJESTY.

The Director of Her Majesty's Theatre has the honour to inform the Nobility, Patrons of the Opera, and the Public, that,

By Special Command of Her Most Gracious Majesty the Queen, The following Performances will be presented this Evening, Thursday, July 20:—

Rossini's Opera of *IL BARBIERE DI SIVIGLIA*. Rossini, Madame Gisi; Il Conte d'Aimaviva, Signor Mario; Bartolo, Signor Lablache; Basilio, Signor F. Lablache; Figaro, Signor Fornasari.

Between the Acts of the Opera, Mesdmes. Fanny Ellsler and Cerito will dance a *PAS DE DEUX*, composed expressly for this occasion by M. Perrot.

After which the new Grand Ballet, by M. Perrot, the Music by Signor Pugnani, with New Scenery, Dresses, Decorations, &c. entitled *ONDINE*; ou, *La Nainade*. The Scenery by Mr. W. Grieve. Principal Characters:—Ondine, Mdlle. Cerito; Hydrola, Madame Copere; Matteo, (a young Fisherman), M. Perrot; Theresa, (his mother), Mdlle. Camille; Giannina, (an orphan, betrothed to Matteo), Mdlle. Guy Stephan. Villagers, Peasant Girls, Oudines, Nainades, &c. Dancers:—Mdlle. Cerito, Mesdmes. Camille, Schaeffer, Pianquet, Benard, Galby, Ducie, and Mdlle. Guy Stephan; M. St. Leon, and M. Perrot.

Applications for Boxes, Stalls, and Tickets, to be made at the Box Office, Opera Colonnade. For the convenience of the public the doors will be opened at half-past six o'clock, to commence at half-past seven.

PRINCESS'S THEATRE.

This Evening, Thursday, July 20, will be performed, *LA GAZZA LADRA*. With MY WIFE'S SECOND FLOOR: Captain Tristram Topheavy, R.N. Mr. H. I. Wallack; Mr. Felix Toddlie, Mr. Walter Lacy; Jacob Close, Mr. Wright; Tim, (a Porter), Mr. A. Harris; Mrs. Topheavy, Mrs. H. P. Grattan; Fanny Maylove, Miss Emma Stanley; Downy, Miss Noel. After which, *THE DEVIL IN IT*.

On Friday, *LA GAZZA LADRA*, *BOMBASTES FURIOSO*, and other Entertainments.

On Saturday, an *OPERA*, with the New Ballet, *THE DEVIL ON TWO STICKS*.

LA GAZZA LADRA, having been eminently successful, will be repeated Four Times a Week until further notice.

MADAME ALBERTAZZI will perform this Evening.

A new Opera is in preparation.

A new Comedietta, and several novelties, are in rehearsal.

Stage Manager, Mr. H. I. WALLACK.

Dress Circle, 5*s.* Boxes, 4*s.* Pit, 2*s.* Gallery, 1*s.* Half-price at 9 o'clock.—Dress Circle, 2*s.* 6*d.* Boxes, 2*s.* Pit, 1*s.* Gallery, 6*d.*—Private Boxes, 2*s.* 2*s.* Proscenium Boxes, 2*s.* 12*s.* 6*d.*—Doors to be opened at half-past six, and Performance to commence at seven o'clock.

ROYAL GRECIAN SALOON

EAGLE TAVERN, CITY ROAD.

Proprietor, Mr. T. ROUSE.

The *BRIGAND*, as originally performed at the Theatre Royal, Drury Lane, has been added to the numerous attractive pieces of this Establishment. Mr. Fraser will appear every evening. Mr. Glendon is re-engaged. The *HALL OF NATIONS* and the *COSMORAMIA CAVERN* are open on Gala Nights. The following are a few of the popular Operas represented at this popular place of public resort:—Auber's *MASANIELLO*, and *FRA DIAVOLO*; Bellini's *SONNAMBULA*; Barnet's *MOUNTAIN SYLPH*; Mozart's *MARRIAGE OF FIGARO*; Rossini's *BARBER OF SEVILLE*; Boieldieu's *JOHN OF PARIS*. These, with other Musical Productions, form an Evening's Entertainment, unparalleled in the Metropolis. On Gala Nights a brilliant display of Fireworks, by Fenwick, Pyrotechnist to her Majesty.—Doors open at 6; begin at half-past 6.

Managing Director, Mr. CAMPBELL.

NAPOLÉON'S MILITARY CARRIAGE.

Taken at WATERLOO.—Room magnificently fitted to show the decoration of his period, Engravings of his History, splendid Bust by Canova, the Cloak he wore at Marengo, the Sword of Egypt, the Standard given to his Guards, his Watch, Gold Snuff-box, Ring, one of his Teeth, the Instrument that drew it, Tooth-Brush, the Dress worn in exile, Dessert Service used at St. Helena, Counterspane stained with his blood, &c.; the greater part late the property of Prince Lucien.

MADAME TUSSAUD and SON'S EXHIBITION, Bazaar, Baker-street. Open from 11 till Dusk, and from 7 to 10. Great Room, One Shilling; Napoleon Relics, and Chamber of Horrors, Sixpence.

THE CHINESE COLLECTION, HYDE PARK CORNER.

This Splendid Collection consists of objects EXCLUSIVELY CHINESE, and surpasses in extent and grandeur any similar display in the known world, entirely fills the spacious Saloon, 225 feet in length, by 50 feet in width; and embraces upwards of FIFTY FIGURES AS LARGE AS LIFE, all fac-similes, in groups, and in their correct native Costumes, from the highest Mandarin to the lowest subject in the Empire.

Also MANY THOUSAND SPECIMENS, both in Natural History and Miscellaneous Curiosities; illustrating the appearance, manners, and customs of more than 300,000 Chinese, respecting whom the Nations of Europe have had scarcely any opportunity of judging.

IS NOW OPEN for Public Inspection from 10 IN THE MORNING TILL 10 AT NIGHT.
Admission, 2s. 6d.—Children under 12, 1s.

MESSRS. COCKS & CO.'S MUSICAL PUBLICATIONS.

1. ORGAN MUSIC.—Warren's Easy Tutor, 4s.; his Beauties for the Organ, Nos. 1 to 12, 2s. 6d. each, or in one volume, 21s.; 144 Gregorian Chants, 12s.; 144 Cathedral ditto, 12s.; and his Rules for Chanting the Morning and Evening Service, 4d.; ditto Cathedral, 4d.; Rinck's Great School, edited by the late S. Wesley, 36s.; Warren's 24 Psalms and Hymns, with Interludes, 6s.; J. S. Bach's 48 Preludes and 48 Fugues, a new edition, fingered by Czerny, 41 11s. 6d.; Dr. Wesley's Psalms and Hymns, with Psalms, 10s. 6d.; and Warren's new edition of Hamilton's Cathedral of the Organ, 3s.; Rossi's Sabet Mater, for the Piano, without Words, by Czerny, 10s. 6d.; ditto, as Duets, 2 Books, each 8s.

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